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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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MARCELLA SEMBRICH.

THE MUSICAL COURIER.

— A WEEKLY PAPER —

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THE best medical authorities seem to agree upon one point—that those who are employed to try the various wind-instruments in the factories before they are shipped for sale are exempt from pulmonary affections. This can only proceed from the continual use to which the lungs are put by such employes. The assertion that the lungs are benefited by judicious singing practice is too old to be enlarged upon here, but too great stress cannot be laid upon the recommendation that urges parents to see that children are rightly taught to sing. We say rightly advisedly, when delicate throats are utterly ruined by the general system of "bawling" that is often encouraged under the name of singing.

WHERE the recognition of sterling merit is the aim of rival bodies, competition is its own defense: where money and self-glorification are alone the object, rivalry has no *raison d'être*, and is always a despicable display of meanness and jealousy. And this assertion holds good whether it be of orchestral bodies, vocal societies or opera-houses. "The best in art" should be the primary consideration with the powers that be, more especially when this best could be attained in conjunction with financial success. If there is one thing calculated to bring out the smallness of mind of average individuals, it is when they are pitted against each other. Selfish aims are all very well, but farther than a certain point they should not be allowed to protrude, and in public matters lofty ideas should dominate.

SHOULD not Messrs. Abbey and Mapleson soon begin to see that the old repertoire of threadbare Italian operas, even when presented with first-class artists, chorus, orchestra and stage accessories, has lost some of its time-honored attractiveness? Does not the fact that "Mignon" and "Faust," thus far proved to be the best-drawing operas, give them a straw that shows which way the wind blows? Why not make at least a trial and present some more modern works, seeing that there is the artistic material on hand to do it? The whole press of New York will undoubtedly be with them in such a noble effort, and the public, we think, will be ready to hear something new, if even in the beginning, merely for curiosity's sake. They are evidently getting tired of macaroni, and any other dish is bound to prove palatable.

MR. HENSCHEL, conductor of the Boston Symphony Concerts, is praised by Boston journals for the severe discipline he has inaugurated in connection with these concerts. He begins promptly, refuses to grant any encores,

and has the doors of the hall closed as soon as the concert commences, so that late-comers are stopped from annoying those who have made it a point to be on time. Mr. Henschel is not the first conductor who has adopted such regulations, but that he is a firm advocate of their employment must be put down to his credit. It is a matter for congratulation, that with regard to the important regulations above referred to, they are now enforced at nearly all concerts of a high order given in this country. It was not so some years back, and thus in one important matter we have made distinct progress.

LSZT is reported to have said of a young and talented musician who was recently presented to him under favorable circumstances, that "he deserves that the critics should denounce him." There is much food for thought in this remark, for men of superior gifts are aware how ridiculously the average musical critic wrote of them and their works when they first appeared, and were, consequently, unknown. Berlioz and Wagner were ridiculed unmercifully, and, what is more, would be again, if the outset of their career could happen now instead of being a thing of the past. It is always safe to speak well of those who have outlived the strokes of pigmies, and always equally safe to ridicule those (even if they have as great talent as some who have preceded them) who are only just making their appearance on the horizon.

A FEW words should be written in condemnation of unscrupulous artists—we mean those who falsify and materially alter the opinions that critics have written anent their talents. The *Times* in a recent issue feels called upon to deny ever having published the ridiculous rubbish about an actress that a Southern journal asserts appeared in its columns. Certain it is that very few criticisms are reprinted *verbatim et literatim* by artists or their managers. Something is added, or still oftener omitted, and this "something" is generally of a qualifying nature. For advertising purposes, no doubt, fulsome praise of the artists forming a concert troupe has its value, especially when it is the question of performances in small towns; but the practice is reprehensible from other points of view, and last of all, critics and the papers for which they write have some rights which artists and managers should feel bound to respect.

NATURALLY enough the *Herald* sent its reporter to interview Theodore Thomas on his recent return from Europe. Among other things, Mr. Thomas took occasion to remark, that although we were rapidly progressing in the matter of technical execution, the creative faculty was weak in this country at present. On this point we beg to differ with Mr. Thomas, but allowing, for the nonce, that he is right in his estimate of the work attempted by resident composers, the questions may appropriately be asked, "What encouragement and help has Mr. Thomas extended to those who labor as composers among us, and how is the creative faculty to flourish or even to develop without kindly recognition of the efforts made by resident composers, and from whom should such encouragement and recognition proceed if not from those who hold positions like Thomas and Damrosch?"

The fact is Messrs. Thomas and Damrosch completely and deliberately ignore what they seemingly pretend to wish to help forward. Foreign productions are brought over here in abundance, which, in some instances are of poorer quality than might be picked up from the ground right here. But they are foreign, and what more does the American public want? That Mr. Thomas is no composer is very generally conceded, but Dr. Damrosch makes a claim to be one by the production of some of his own works at the concerts over which he has control. He does this to the exclusion of everybody else's compositions, and is generally smiled at by those who are able to grasp the situation.

We will go a step farther and assert that, even when a work by a resident composer is performed (after many unpleasant efforts to secure the hearing desired), the conductor generally manages to have it played in such a manner as to disgust the composer and give the audience the worst impression of it possible. Why should this state of affairs exist, if our conductors are really desirous of encouraging and recognizing the creative talent they so often aver is so weak among us?

The truth of the matter is words are cheap—very cheap; but actions which tell are lacking. "Where there's a will there's a way," is a proverb that has never been belied, and which is peculiarly appropriate applied to the subject under discussion. The more talent or even genius a composer possesses here, the less he is likely to be brought forward. The main object is not to help, but to put down and crush aspiring composers. This is the true state of the case, and none know it better than those who could, if they would, do much toward the needed elevation of the most gifted musicians in our midst.

Rich Criticism.

IN this way doth the *American Art (?) Journal* wrestle with musical criticism. At least, the following effort is but a faint imitation of those awe-inspiring specimens of learning that generally appear in its columns, and which produce mighty peals of laughter from those who chance to get hold of the paper. Let us begin:

"The fugue, which opened the symphony, showed the want of brazen instruments—being somewhat perceptible throughout this piece. As the fugue retreated into the back-yard, in order to give way for the *allegro* movement, we notice the cat-violins came out in full number and force, and this particularly well, and the softer part of the retreat was rendered in a very feeling (not feline) manner—the changing keys and introduction of the air by the chief cat (Thom-cat) being specially well marked, considering the air was foggy and the situation on the fence very precarious. This movement was brought to a necessary close in a spirited but very scratchy style because the fugue reappeared with determined energy, although its entry was marked by a time which was very defective toward the end, notwithstanding no opposition was made to its taking the right of way by the army of cat-violins, who had given up their well-earned milk to make room for this never-to-be-forgotten 'brassful fudge.'

"The characteristic of the *allegretto* movement is the change of keys, which was well noted and expressly given. It would have been expressed to its destination by that great and sublimely expressive company, known as the Adams Express organization, but the cat-violins preferred to have it out their own way, and thus permitted the Thom-cat to express the air or movement of airs in his own manner, when, of course, he expressed himself to the effect that Decker & Son's pianos were the only instruments that could fully express the full sweetness of such an adorable *allegretto* movement. The *adagio* was a soulful exhibition of muted basses, and helped onward by the exquisite skylarking of the cat-violins and still lo'tier piccolo warblings—all of which sounds produced a delightful effect upon the numerous audience seated upon the back-yard fences, and mewing in unison to the spell-bound oboe players. A grander idea of the harmony of the spheres could scarcely ever have been presented, which is, indeed, much to be said of so inglorious a symphony even be it written by the great composer Mendelssohn himself."

Such is the style of criticism our fully appreciated contemporary indulges in, when it hears the great symphony that serves as introduction to Mendelssohn's noble choral work, "The Hymn of Praise" (Lobgesang). Of the final chorus we are told that "it opened with the bass—tenors, altos and trebles following, until all blended in one general *mezzo*, yet, nevertheless, each part keeping its distinctness, being brought to a close by the reappearance of the leading subject, again given out with electrifying effect by the chief Thom-cat, aided by a full flourish of the brasses." (What learning and eloquence!)

Of the duet and chorus, "I waited for the Lord," we are informed that raptures were the order of the evening, and an encore, which was made *double* by enthusiasm, was followed by a very pretty chorus, and thus the intriguing cantata took up its thread and carried the audience on and forward through its beautiful and bewitching mazes." (Oh, Thom! however could you do it!) Then of the tenor aria, "He counteth all your sorrows," we are not disappointed to read that "the tenor soloist kept the time well in hand, and was not carried 'off his legs' by the influence of the music, nor did the conductor ever lose his head, even in the powerfulest choruses, but felt the importance of wielding his stick cleverly, only when he once lost pat once and threw it with expressive force at the chief Thom-cat!" (Sacré-mento!)

The Musical Lyres.

THE friendly rivalry between the Metropolitan Opera House and the Academy of Music went on spiritedly this last week. The reports from both places are encouraging, and Mr. Abbey and Mr. Mapleson are undoubtedly convinced that all is well. A good deal of facetiousness has developed, however, amid the roar of artillery and the bang, bang, bang of the small arms. Colonel Mapleson especially has grown merry. He now calls the rival house a "big brewery," and professes to be waiting the time when the spot will be given over to hops and small beer.

Mr. Abbey preserves a dignified silence and lets the gallant Colonel do talking enough for both.

The Colonel, *per contra*, has brought out Mme. Tiozzo, Miss Josephine Yorke and Mlle. Patti, feeling his way up to Patti, who, the Colonel intends, will sweep the Metropolitan Opera House out of existence by a grand *tour de force*. We are all kept on the *qui vive* by this kind of thing, and yet find it very interesting. We feel as dubious over the result, however, as does the ordinary politician who reads the *Sun*, and invariably finds Hendrix of Brooklyn forging ahead, while his neighbor who reads the *Tribune* uniformly discovers that Hendrix is no more, while Mayor Low has left Hendrix out of sight.

This is the result of how you look at it. And so, dear Colonel Mapleson, your vision may be affected, and so, too, may that of Mr. Abbey. There is so much smoke in the air yet that no man can make affidavit about the precise bearings of the opera house war. When the Metropolitan Opera House becomes a brewery, or when the Academy of Music collapses and Colonel Mapleson makes manifestoes no more, then we shall know where we are, and hardly before.

Robert Schumann and his Works.

ESSAY BY LOUIS EHLERT.

[Translated for The Musical Courier by H. D.]

At no period of his labors does the whole power of a nature which creates its world out of itself, appear with such force as in these first works. They brim over with that robust idealism which is so sympathetic to congenial natures, and so repellent to the great masses. With inherent pride they turn their backs upon the common, run of things and pursue the heights of their aim with the far-reaching eye of an Alpine hunter. To the snow-bound borders of extinct existence his glowing heart oftentimes impels the artist, who never returns without bringing back with him strange blossoms.

Among the works to which I here refer, I include the "Intermezzo," "Papillons," the "Toccata," "Davidsbündlerläuze," "Carnival," the F sharp minor Sonata, the Phantasie-stücke, Symphonic Studies, "Children Scenes," "Kreisleriana," "C Major Fantasia," "Humoresque," the "Blumenstück," Novelletten, "Nachtstücke," "Faschingsschwank" and the four pieces op. 32. These alone would confer immortality upon Schumann. He who, like myself, has personally witnessed the first appearance of these works, will remember the impressions they called forth at that time. The circle which comprehended them was at first confined to the limits of a club. The manner in which the piano became the medium of poetry was so original that those men who scarcely conquered Beethoven sufficiently to play his F minor sonata, found themselves face to face with a problem difficult of solution. In classical circles the question arose, whether one here encountered a genius who brusquely discarded all tradition, or but the robust vigor of an imagination warmed by the romantic school, and this discussion became all the livelier from the fact that the more comprehensible Mendelssohn seemed so much better adapted to musical requirements. Fortunately, at all times, there exist persons who have an intuition of genius. Failing these, the public comprehension of Schumann would not have progressed so rapidly. Are there not at this day critics whose whole acquaintance with Schumann is restricted to those compositions which they may accidentally hear at concerts? Under such circumstances it were but necessary that, led by our own incapacity, a player should choose a piece adapted only to a small room and play it in a larger one, and the verdict would be ready. As though it could be the fault of an interior if it be handled with open windows!

Von Wasielewski relates in his biography that Schumann afterward termed works of this period "empty, confused stuff." He is said to have done so in a "deprecating and ironical way." I emphasize "ironical," for it is difficult to conceive that a man like Schumann should thus have relinquished all connection with the ground traits of his nature. Yet, even if we accept this as a possibility, our experience that great men are but unreliable exponents of their own literature would but be enriched by an additional example.

From out of these first, rich manifestations of a rapture which had indulged to satiety in the romantic and isolated contemplation of its own creations, there was developed—though at first with the timidity with which game emerges from its forest covert—a desire for society, for a contact with the outer world, and, as a necessary consequence, for broader creations which would not portray inner life in its secret, simple aspects alone, but also in its complex relations. Traces of a more robust evolution may already be perceived in the Fantasia and in the Florestan Eusebius Sonata, though even they retain sufficient of the Mimosa nature. The G minor Sonata, too, especially in the extreme movements, reaches with an appearance of hearty gratification into real world life. Still, an element of privacy and exclusiveness attaches to even his freest compositions. He moved so little in actual life that, as a result, the most alive of his creations ever carried with them traces of a dream. All who have enjoyed his personal acquaintance will find this statement confirmed by his whole manner. When he spoke, it seemed as though he were first compelled to come to terms with an inner vision; everything about him appeared to beam in a radiance from another world. His glance, his speech and motions seemed veiled. The gentle flower-image of his inner life unveiled itself only to the moonlight. One became imbued with the feeling that to him all the phenomena of the actual world were but correlative to his dreams.

In such organizations all things assume a mysterious character. Insufficiency becomes event, while adequacy is called in question. They feel and experience otherwise, and arrive at different conclusions than do we. Art is the only possible existence for them. And even this will ever bear the twilight dusky of a world shaded with the saddening reflections from the light of longing.

Fortunately, every life at one time resounds with so stirring a strain that its avalanches break away and are lost in the vale. When the earth and man enter upon the bright spring-time, there comes an end of all dark brooding; dainty buds burst forth, and care no longer awakens doubts of the promises they unfold in a thousand perfumes. And his heart was touched by such a spring. There had been enough of the unrevealed joys of this life of budding; now heaven's broad dome was spread out in a liberating expanse, and, beneath its beautiful light, leaf and blossom assumed bright colors.

The tendency toward outward development continually became more mighty in him; still, before he was to find the road to the symphony, to the quartet and the "Peri," his lyric powers were once more to exhaust their full exhilarating force, albeit in a changed form.

I regard it as a characteristic and deeply-rooted trait of Schu-

mann's nature that it should only have attained to the *Lied*, subsequently to the fantastic portrayals of pianoforte poetry. The *Lied* is always a power in directing the emotions, for its province lies in seeking out intimate relations between the voice and the instrument. The keyboard represents a miniature infinity, it is unlimited and yielding as the air. When brought into connection with other elements of tone it becomes finite, confines itself to certain bounds, principally to those relating to the character of its tone-coloring, but also to the limits of a fixed position. Schumann's first step into the material world was in the *Lied*, and, strange to relate, the voice did not represent to him that I am to which the pianoforte, as world, was but the accompaniment; for him the voice was the material and rather rude exponent of a limitless personality vested in the keyboard. And his will-power, his idea of the actual world were confined to this modest utterance. The process, however, of compelling from the fundamental elements not only a personal interpretation, as in his pianoforte writings, but a more expanded worldly significance became of invaluable advantage in those later productions which aimed at higher ends.

[To be Continued.]

Marcella Sembrich.

THE portrait of Mme. Sembrich occupies the front page of this issue, and some account of her life will be of interest. She was born on February 15, 1858, at Wisniewzyk, a *bourgade gallicienne*, her father being a certain Casimir Kockanski. Before she was baptized, a family council was held, wherein the virtues of the various saints were discussed, and the relative importance of the different godmothers of the vicinity gone over. After much discussion, the family council in question selected two names, Proxide and Marcelline, after which the child was carried to the church and formally baptized.

M. Kockanski inherited nothing from his parents, and had therefore to work hard all his life in order to earn his bread. At first he only played on the violin, but later on he became familiar with several other instruments, all of which he mastered without instruction from anyone. Not being able to buy even a poor piano, he carved out with his own hand some wooden boards, which he adjusted and fixed like a clavichord, and on this improvised piano he gained a good knowledge of technique. Teaching music was his way of eking out a subsistence, and, thanks to his varied musical knowledge, he never was in actual want. Not being able, however, to hold his own with the best professors of the chief towns of Galicia, he was forced to pass with his family from one Polish town to another, staying where he could find an opportunity to give lessons. In this way the little Marcelline made many journeys before she was well able to walk.

Loving music and working incessantly, Kockanski was severe and exacting. He commenced to teach his daughter the piano at four years of age, and at six made her study the violin. It often happened, especially during the long winter nights, that the old man, awakened by the remembrance of a special piece of music, made his daughter rise, who, shaking with cold and weak with fatigue, was forced sometimes to accompany him on the piano for entire hours, and sometimes to play the violin, while he himself, lost in his thoughts, listened, forgetting sleep and repose.

From her twelfth year young Miss Kockanski was obliged to earn her bread by the exercise of her musical ability, and was extremely happy when she could earn two or three florins per day. She did not at this time dream that ten years after she would be treading the boards of the chief opera-houses in the world.

For ten years Jean Badman de Janowitch was known throughout Galicia as Grandfather Janowitch. He was of Armenian origin and Polish at heart, and had a small pension. Not being married, he was incessantly visiting the house of one friend or another, and was everywhere welcome, being a good story-teller, and being able to play on the piano his own *chansons*. They were of a simple cracovienne or mazurka form, but were imbued with deep sentiment. Marcella Sembrich has preserved among her early souvenirs two strophes of a Dounka (reverie) written by Grandfather Janowitch. This good old man had a passion—that of discovering unknown talents, and when he was convinced he had found one, nothing restrained him from bringing it forward.

Little Marcelline naturally very soon obtained the first place in his estimation, for he comprehended her gifts at once, and left no stone unturned to develop them, and did it with paternal tenderness. It is strange, however, that although he recognized her talent for the violin and especially for the piano, he did not perceive the talent she had for singing, for as soon as she would attempt to sing, he told her roughly "not to bawl so." The town of Léopol, or Lemberg, as the Germans call it, possesses a conservatory of music, at whose head is a pupil of Chopin, which is enough to be considered as an oracle there. One fine morning Marcella, then twelve years, presented herself in company with Janowitch, before this disciple of Chopin, who, finally, condescended to hear her play. Although she had taken no lessons from anyone but her father, she played in fine style pieces by Liszt and Thalberg. But Chopin's pupil did not seem to think highly enough of Marcella's playing, and thus Janowitch, whose faith in her talent was great, consulted with a young piano professor named Wilhelm Stengel, the same person whom Mme. Sembrich married seven years later.

Herr Stengel soon recognized Marcella's talent, and after having taught her for four years the whole classical repertory insisted on her going to Vienna to study under M. Epstein. Afterward she took council of Liszt, all of which was done at the expense of Herr Stengel.

Up to the arrival of Marcella at the capital of Austria, every-

one predicted for her a great future as a pianiste. At Vienna, however, they perceived the great charm of her voice. Epstein counselled her to abandon the piano for a time, and to devote herself to the cultivation of her voice. With great determination she went to Milan, where she studied under Professor Lamperti's son, when after two years, in 1877, she made her debut in "I Puritani," on the Italian stage, at Athens, and achieved a great triumph. For three months she personated roles requiring great flexibility of voice. Among the operas in which she appeared under the name of Posio, was "Dinorah." Eight days before the first representation the singer was surprised to see her impresario lead toward her by the horns a beautiful little doe. It was brought her so that in "Dinorah" it might be tamed to follow her about. She fed it herself during the few days preceding the performance, but her trouble was in vain; for although she made a great hit herself, the goat made a complete fiasco, being frightened by the noise of the orchestra.

In 1879, Mme. Sembrich accepted an engagement at the Royal Opera House, Dresden, where she made her debut in "Lucia," under her mother's name, Sembrich. The public went wild over her singing. From here she went to Milan and sang in Italian at the Dal Verme Theatre, in "Lucia," the role that became the corner stone of her future European career.

In 1880 Mme. Sembrich appeared before Mr. Gye. After she had sung for him "Regnava nell' silenzio," he engaged her for five seasons for Covent Garden Theatre, London. Her success was great not only in London, but also in Warsaw, St. Petersburg and Moscow, as well as in Madrid some months ago, at which place she was received with an enthusiasm almost amounting to frenzy. In St. Petersburg she gave a memorable concert on January 21, 1881, for the benefit of needy students. She appeared in a threefold capacity—that of violinist, pianiste and vocalist. Her reception may better be imagined than described. Some critics could scarcely decide in which capacity they thought Mme. Sembrich excelled, but when she had sung several numbers, it was generally conceded that she shone most as a singer.

Mme. Sembrich almost worships Chopin, and never goes through Paris without making a pilgrimage to Père-la-Chaise. One of her most successful personations is said to be *Ophelia*, in Thomas's "Hamlet." As we shall have an opportunity of hearing her in the opera, if Mr. Abbey keeps his promise, we will only add here that since her debut in this city at the Metropolitan Opera House, she has demonstrated herself to be one of the most remarkable of living singers. Her voice is as pure and ravishing as her method is admirable, and the best critics are unanimous in placing her on the same level with Adelina Patti, who, being older, may naturally claim a greater experience. Mme. Sembrich is young and charming.

A Critic Let Loose.

THE musical critic of the St. Louis *Post-Dispatch*

"goes for" the Duff Opera Company for its production of "Lakmé" in the most terrific manner. "I dare say," he states, "that every one of the two hundred (!) people who were at the Olympic last night feels that he was fearfully taken in." Then this weeping philosopher adds: "A criticism cannot be given of the opera, because of the way it was managed by the Duff Company. . . . The Duff Company may be able to handle 'Heart and Hand' and 'Patience,' but it cannot do anything with grand opera. 'Faust' was carried through Tuesday evening on the shoulders of Miss Emma Juch and Mr. George Sweet. Last night in 'Lakmé' Mr. Sweet was missing, and Miss Juch was unable to carry the opera alone." We submit, Sir Critic, that under the circumstances you have a right to get mad. It's bad enough for two people to carry "Lakmé" on their shoulders, but when one of them drops out and the other's left, it's not right, sir—it's not right! No wonder, sir, that you then go on—after praising Miss Juch for her "splendidly trained soprano voice"—to declare that "she has no idea of costume or appearance. While her face and arms were embrowned, her hands were left unstained. Her costume was neither correct or handsome."

Ye gods, can such things be! Perhaps, however, Miss Juch desired to produce an impression with "the beating hands of sorrow folded over a happy heart," or something of that nature, which Howells sings about.

After a compliment to Signor Campobello, Sir Critic sails in: "As for the others they were wretched to an unspeakable degree."

Mr. L. A. Phelps was hopelessly ignorant of what was wanted of him. He can't act and he can't sing. He is about the worst tenor that ever appeared here. Mr. Phelps wore his pants in his boots and had gloves like ham-covers. There seemed to be nothing of him but gloves from the way he held his hands, and there was a throb of delight when he awkwardly laid (?) down after being stabbed by the Brahmin.

"Wallace McCreery knew as little of his part as he did of the lines of *Ralph Rackstraw*, the last time he was seen here in 'Pinafore.'"

"Miss Hunter could not sing and was insufferably vulgar in her actions."

"Miss Rosa Cook looked like the principal figure of a nightmare!"

"Even Marie Conron was a disappointment. She did not appear to know the lines or the music, and showed an eagerness to leave the stage that was gratifying to her audience!"

"As for the chorus, the girls were awkward and illy-trained and the men noisy and discordant. The orchestra was wretched."

Well, well, Sir Critic, in view of all this you deserve credit that you did not break one of the Ten Commandments. No wonder that you say in conclusion:

"The Duff Company had better drop grand opera!"

There are lots of people yet in the world who think they are capable of flying to the moon. If they should have a few critics like this St. Louis man to pull out their feathers, they would have an awful time of it.

Sir Critic, one word of advice: Send the Duff Company back to Chicago.

PERSONALS.

KLEIN'S OPERETTA.—B. O. Klein, an excellent pianist and accompanist, has recently completed an operetta, entitled "Keno," the libretto being written by Don Piatt. It may be heard in New York this winter. The characters in the operetta are corrupt politicians, Indian chiefs, a Mormon elder and a colored cook. Mr. Klein has written a sonata for violin and piano, which will probably be published by Peters in Leipzig. A serenade of Mr. Klein's will be produced this season at Chickering Hall by the Philharmonic Club.

HEINRICH'S SUCCESS.—Max Heinrich, the baritone vocalist, well known in this city, has been successful in Boston at the Symphony concert in which he recently appeared. His many friends here will be delighted to hear that he "proved himself a singer of exquisite taste and generally good method," according to the *Boston Courier*.

A BRIGHT PUPIL.—Miss Florence Alice Keer, a pupil of Otto Bendix, at the New England Conservatory, has in recent appearances in Boston displayed the possession of great talent for piano-playing. Not only is her technique worthy of praise, but her intelligence is of a more than common order.

A WELL-KNOWN PROFESSOR DEAD.—Jacob H. Groschel, a well-known professor of music, died at his residence, No. 138 State street, Brooklyn, on the 4th inst., in the seventy-seventh year of his age. He was corps director of the Sängerbund Society of that city, and was an old and respected citizen.

"VIRGINIA" IN BOSTON.—The Bijou Theatre company of Boston, made its first appearance in Hartford, Conn., in "Virginia" last week, and received a warm welcome. Fräulein Januschowsky repeated her triumphs, and drew encomiums from the Hartford press. Messrs. Emma Tuttle, Signor Brocolini and Mr. Fessenden shared in the honors.

GRUTZMACHER'S ENGAGEMENT.—Herr Grützmacher, the celebrated violoncellist, has accepted an engagement to appear in concert in this country next year. Theodore Thomas has effected the engagement with him. Herr Grützmacher is known for his arrangement of Bach's "Suites" for violoncello and other works. It is too early to speculate upon what success he will have here, knowing that Herr Grützmacher does not rank as a virtuoso even in his own country. Such players as Grützmacher have been the cause of the German papers advocating the withdrawal of the violoncello from the concert stage as a solo instrument.

AN ITALIAN COMPOSER'S DEATH.—Francesco Schira, the Italian composer and a resident of London, recently died very suddenly after his return from Milan, where he had completed a new comic opera. Signor Schira was born at Malta in 1815, and was educated at the Milan Conservatory. In 1842 he settled in London and held the post of conductor in several theatres, during which time operas by Balfe, Wallace, G. A. Macfarren and others were produced. He was a man of fine musical gifts, as his numerous works prove and a most successful singing teacher.

SIX SONG RECITALS.—Miss Grace A. Hiltz is about to give six song recitals in Chicago. One programme is devoted to choice Italian arias, another to German *Lieder*, and still another to American songs. Miss Hiltz has been a pupil of Mrs. Sara Hershey-Eddy, Chas. R. Adams, Jules Jordan, Mme. Viardot Garcia, Mme. La Grange and Signor Sbriglia, in Paris. She has already earned an excellent reputation as a concert singer.

STRAUSS'S NEW OPERETTA.—The ever busy Strauss has already in view the subject of a new comic operetta, to be called "The Young Duke." It will be represented when finished, at the Vienna Imperial Opera House. It would seem that he is forcing his creative ability, and will be unable to produce original music by so doing.

A MUSICAL PRODIGY.—Boston has had a visit from a musical prodigy in the person of Miss Helena d'Oloqui, who lives in Kingston, Kent County, N. B. She was recently heard at the American Exposition, and although she is only ten years old, she is said to play on the piano with the ease of one with twice her years and experience, and is, moreover, an excellent sight reader. She is likely to stay in Boston for the purpose of studying her instrument thoroughly under the best teachers the hub contains.

DISCUSSING LITTLE EMMA.—The Chicago papers appear to be torn in twain over Miss Emma Abbott and her position among the muses. The *Herald* comes out in a flat-footed way and asserts that the little lady is simply "ridiculous" in such roles as *Lucia* and *Juliet*, and advises her plumply to confine herself to light operas, for which she is fitted. Then along comes the *Journal* and says that some of the criticisms upon Miss Abbott have been "severe" (here the *Journal* looks savagely at the *Herald*) and declares that the fact that a new opera at each of the seven performances was given "without a hitch" is worthy of mention. Fact, great fact! Then the *Journal* declares that "the activity of the little woman is stamped upon the whole work." That accounts for the lack of hitches; for Miss Abbott doesn't believe in hitching to anybody. Whew! The *Journal* says one good thing: "The fact that Emma Abbott is the only American lady who has inaugurated English opera and carried it forward successfully against all opposing forces and embarrassments, should be written and heralded to her credit." The *Musical Courier* admires pluck, and so it says to Miss Abbott: "Hail, for all you have accomplished. But for heaven's sake, Miss Abbott, remember that human power has its limits."

FOREIGN NOTES.

....Luigi Ricci is now writing another operetta for the Tomba Company.

....Xaver Scharwenka and Emile Sauret project a concert tour in Switzerland.

....Cairo is itself again. They have been giving opera in that cholera-stricken city.

....The Paris Conservatory of Music in April next will celebrate the centennial of its existence.

....S. Jadassohn has composed a new pianoforte quintet in C minor, which is very highly spoken of.

....Rubinstein's new song is entitled "Yearnings." The words are from the Russian of Lermontoff.

....Anton Rubinstein has been made by the Emperor of Russia a Knight of the Vladimir Order, Class III.

....It is said that a new tenor of great power has been discovered at Vienna. He is a clerk in a bank there.

....A recent number of the *Revue des Deux Mondes* contains an article on Chopin by Henri Blaze de Bury.

....A female tenor, Signora Barlanidi, is creating a sensation at Venice in "Il Trovatore" and "La Favorita."

....Peter Benoit's opera "Lucifer" will be produced at the Scala, Milan, this month under the direction of Signor Faccio.

....It is proposed to celebrate the two hundredth anniversary of Handel's birth next year, by a grand musical festival in Hamburg.

....Paris is to have a fifth symphony orchestra; the four existing now are the Conservatory, Colonne, Padeloup and Lomoureux orchestras.

....Carl Grammann, the composer, was the guest of August Wilhelmj at Wiesbaden, and is engaged in writing a violin-concerto for his celebrated host.

...."Amadiade" is the title of the new ballet that Danesi will place on the stage the coming season at the San Carlo, Naples. It is a romantic ballet in seven tableaux.

....The two great dramatic singers, Frau Materna and Herr Scaria, have been engaged by Herr Neumann for a series of "Nibelung" performances in Scandinavia next spring.

...."Jery and Bately," one-act opera, with libretto founded on Goethe's text, and music by Mme. Ingeborg von Bronsart, will, it is stated, shortly be produced in Leipzig.

....One of the latest books that have Wagner for their subject is written in Dutch, and by G. Viotta. "R. Wagner. Zijn leven en zijne werken geschetst," that is, "R. Wagner. A criticism of his life and works" (Amsterdam: Van Duben in Sneek).

....Mr. Mapleson has, it is said, obtained the requisite capital to enable him to finish building the new opera house on the Thames Embankment, which he proposes to open in June, 1884. This statement is, however, doubted by some.—*Musical Standard*.

....Two of the most esteemed of living Continental composers will probably visit London next season. Edward Grieg has accepted an invitation to play a new pianoforte concerto, and overtures have also been made to Anton Dvorak to compose and direct an orchestral work.

....The *Cape Musical Monthly*, a journal exclusively devoted to the interests of the art, is announced to appear for the first time in South Africa on January 1, 1884. E. Mendelssohn & Co. will be the publishers, and intend to offer prizes for the best compositions from natives of South Africa.

....Sir Arthur Sullivan is about to write a serious opera, which may be produced at Covent Garden, London, next year. The plot will introduce the life and misfortunes of Marie Stuart. It is not well to condemn beforehand, but few things Sullivan has yet written bid us hope for much from him in this line of work.

....Peter Benoit's oratorio of "Lucifer" has just been given in Paris, and according to *Le Ménestrel* has achieved more than an ordinary success. H. Morens, writing in the above paper, says, after highly praising the third part: "In short, 'Lucifer' is a masterly work, and we believe that a second hearing could only renew the favorable impression already received of it."

....Says Cherubino in *Figaro*: Contrary to report, I believe A. C. Mackenzie has not yet begun the new opera for the Carl Rosa Company. Mr. Hueffer has, however, finished the libretto, and the composer will have to set to work at once to deliver the work in the course of the present year. Mr. McKenzie's Norwich cantata, the libretto of which is from the pen of Joseph Bennett, is more forward, and the first part is, it is understood, already completed.

....The Royal Albert Hall Choral Society (conducted by Mr. Barby) opens its thirteenth season on November 7, with a repetition of Berlioz's "Faust" music, the dates of the other nine concerts being November 28, December 12, January 1 and 16, February 7 and 27, March 13, April 2 and 11. M. Gounod's oratorio "The Redemption" will be given, in addition to several standard works by classical composers of the past, including Beethoven's "Missa Solennis" in D. A special feature in the prospectus is the promised production of the late Richard Wagner's

closing "opera drama," "Parsifal," which will be performed without stage accessories.

....Liszt's pupils number thirty-two, and he receives them at his house in Weimar twice a week.

....Eugen d'Albert, the young pianist, was enthusiastically received at a recent concert in Braunschweig.

....The promised production of the late Sir Sterndale Bennett's cantata, "The May Queen," for the first time on the stage, was given on October 16.

...."Rienzi," "The Beggar-Student," "The Barber of Seville," "Die Walküre," "Oberon," "Siegfried," "Mignon" and "L'Africaine" were presented at the Frankfurt Opera House in one week last month. A very good mixture!

....Sir Julius Benedict's "Graziella" was recently put on the stage at the Crystal Palace, the composer conducting the first performance. The effect of the music was not on the whole enhanced by the transference of the work to its new locale.

....While the Princess Beatrice was recently passing through the Music Hall at Aberdeen, a song composed by her, entitled "Blue-Eyed Maiden," was played on the grand organ. The Princess is an accomplished musician, and has composed several songs.

....A foreign contemporary has it that James Mitchell, of Coatbridge, near Glasgow, has invented a metronome which, by means of faint and strong ticks, distinguishes pulses from measures. He calls it a "Time Meter," and proposes to bring it out as soon as he has enough subscribers.

....Prima Donna.—"Yes, I am engaged for a season at Madrid. But I don't know the Spanish public, and have no idea whether they will receive me cordially or otherwise." Sympathetic Friend.—"I'll tell you what to do. Make one appearance at Paris before you start. They will probably hiss you there, and your welcome at Madrid will be enthusiastic."—*Il Trovatore*.

....Frankfort intends to erect a monument to Carl Guhr, whom Spontini called "the first conductor in Germany," and to whom Berlioz alludes so humorously in his "Mémoires." Guhr, however, was not only an excellent conductor, but also a distinguished violinist. His "Paganini's Art of Playing the Violin" was in its day a meritorious work. Of this instructive publication and still more of his compositions, little more than the titles are now remembered, and perhaps not even these.

....The London Music Company has issued a wonderfully cheap list of useful pianoforte pieces. Its proposals anent the publishing of new music, are very interesting. It announces that a jury of three musicians will examine works offered for publication, the decision of these gentlemen being accepted by the company, who are already prepared to receive MSS. This scheme is one likely, under good management, to exercise an important influence for the good of the art, and the proposal claims public attention and support.

...."Philemon and Baucis," by Gounod, will be represented for the first time in Italian at the Maria Theatre, St. Petersburg, the coming season. The interpreters will be Repetto, Valero, Cotogni, and Dufliche. "Richard III." by Salvayre, which is to be given at the same theatre, will be executed by Mme. Durand, as *Elizabeth*; Mme. Bulicoff, Mme. Stahl, Marconi, Delfino Menotti (in the title role), and Pinto. Rubinstein's "Nero" will be presented by Sylva as *Nerone*; Repetto, Bulicoff, Stahl, Valero, Cotogni and Dufliche.

....Useful work is being done in London, England, by the Popular Ballad Concert Committee, who have commenced their new season of work for providing a cheap musical entertainment for the people, and at the same time organizing centres of instruction in vocal and instrumental music, and the formation of choral and orchestral classes. Lady Colin Campbell, Miss Ambler, Miss Edith Phillips, Mme. Frances, Mr. Bartrum, Mr. Prenton, Mlle. Brouil, and Mr. Aylmer took part in the first concert of the Third Winter Series recently given.

....The London concert season opened on the 6th inst., with the Crystal Palace concerts under Mans; three Richter concerts will be given on the 29th inst., 3d and 10th of November; the Monday popular concerts begin on the 5th of November, and will continue until the 7th of April; the Albert Hall concerts from the 7th of November until the 11th of April; the Sacred Harmonic Society concerts from the 16th of November till the 4th of April, and the ballad concerts under Bousey from the 21st of November till the 5th of March.

....The prospectus of the Sacred Harmonic Society has been issued for the season. Charles Hallé is again conductor, and W. H. Cummings, assistant conductor. On November 16, Macfarren's "King David" will be given under Sir A. Sullivan's direction, as he is preparing its production in Leeds. Other features of the season will be Bach's "Christmas Oratorio," Mendelssohn's "Walpurgis Night," and Gounod's "Redemption." The concerts will be given at St. James's Hall, and the *conversazione* at Prince's Hall, Piccadilly.

....Among numerous places at which Gounod's sacred trilogy, "The Redemption," will be performed, during the ensuing season, may be mentioned: Paris (two performances), Vienna, London (two performances), Birmingham (two performances), Bristol, Burton-on-Trent, Cardiff, Cheltenham, Cork, Derby, Glasgow, Gravesend, Ipswich, Manchester, Middlesbro' Newcastle, Northampton, Nottingham, Plymouth, Stockport, Swansea, Wolverhampton, Trinidad, Melbourne and Sydney, and many cities in the United States of America.—*Musical Standard*.

ITALIAN OPERA.

Metropolitan Opera House.

"MIGNON."

AMBROISE THOMAS'S charming opera was presented on last Wednesday evening at the new opera-house. There was a large audience, which distinguished itself mainly by applauding every aria that ended with a perfect cadence, regardless of the manner in which the song was interpreted and without consideration for the orchestral accompaniment, which is one of the chief attractions in this opera, and which is, of course, interrupted by this malapropos enthusiasm.

This presentation of "Mignon" was the most complete ever given in this country. Mme. Nilsson's interpretation of the title-role is well known, and needs no comment. Mme. Scalchi sang the small role of *Frederico* exquisitely. Mme. Valeria was excellent in everything save the principal number, the *Polonaise*, in which she fell short of the general expectation. The cadenza was sung very poorly. M. Capoul is a clever actor of the part of *Guglielmo*; but, alas! his voice is gone, and his falsetto is more suitable to a Tyrolean warbler than to a *Wilhelm Meister*. The remembrances of a good tenor of a dozen years ago cannot compensate us to-day for the wretched singing of such a charming song as "Ah! non credea." M. Capoul is unfit for the requirements of leading tenor in grand opera. The chorus was somewhat inexact at times, especially in the opening of the second act. The orchestra left nothing to be desired.

"LUCIA."

The performance of "Lucia" at the Metropolitan Opera House on Friday evening, was notable for many excellent points. As to the scenery and costumes much can be said in their praise, and the orchestra deserves special mention for its general playing. The woodwind instruments are perhaps the least pleasing feature of the organization, the oboes especially striking the listener as somewhat "tart" in timbre. The trombones are especially good. Of course, it is very evident that Signor Vianesi does not grasp the situation thoroughly, otherwise he would not permit the orchestra to so often hopelessly cover up the solo voices. Too much power is too often used, the audience thus being left to imagine what kind of intervals the singers are groping after; nevertheless, the band as a whole is undoubtedly effective, and in larger works, such as "L'Africaine," "Prophet" and "Lohengrin," should do something above the average. The chorus was large enough, but their number did not appear in the volume of tone emitted. No one with his eyes closed would have guessed that so many persons were on the stage.

Of the solo artists not much need be said. Unprejudiced listeners must have felt that Signor Campanini will have a hard time to pull through, even the present season, if his singing on Friday night is to be taken as a sample of his condition. To say the least, it was sometimes painful to witness his struggles. His acting was certainly an improvement on his singing. Signor Kaschmann's excellent baritone voice would be heard to far better advantage minus the tremolo he so constantly employs. He has a fine stage presence, and the role of *Henry Ashton* naturally suits him. The *Arthur* of Signor Fornaris was not a startling performance, neither was Mlle. Forti's *Alice* at all a brilliant exhibition; but Signor Grazi, as *Normanno*, and M. Augier as *Raimondo*, were both acceptable, at least.

Mme. Sembrich's personation of *Lucia* is of a very high order. Her voice is at once sweet, tender and sympathetic, but a trifle inclined to sharpness in the higher register. Several times during the evening her intonation was somewhat faulty, yet always sharp—never flat. Her execution is remarkably brilliant and her acting wonderfully expressive. There is no doubt that Mme. Sembrich is a great artiste, and deserves to be classed with Mme. Adelina Patti. Close observers are inclined to find some little resemblance between the two singers, both as regards acting and singing. Be this as it may, Mme. Sembrich well deserved the right royal welcome that was accorded her on Friday evening, and it is to be hoped that during her stay in this country full justice will be done to her great abilities by newspaper critics. Her interpretation of the mad scene was the triumph of the evening, both vocally and histrionically.

Signor Vianesi knows how to conduct Italian opera. He should, however, keep the orchestra from asserting itself too loudly when accompanying solos. Mr. Abbey has a splendid opportunity to bring out some operas of large calibre; he should do so. It is for the interest of music in New York that the Metropolitan Opera House should become a colossal success.

"MIGNON."

The matinee at the Metropolitan was highly successful, both financially and artistically, as the house was crowded and the repetition of "Mignon" was a good one. The criticism given above about the preceding performance of the same work holds good in every detail, and it only needs to be added that on this occasion Signor Cleofonte Campanini, the brother of the celebrated tenor, for the first time occupied the conductor's chair. He proved to be not only an efficient but also an inspiring leader, and we expect that, with a little more repose he will make one of the best conductors we have ever had in the operatic field.

Academy of Music.

"IL TROVATORE."

If it be true that "Trovatore" is the favorite Italian opera of the American people, then it must be acknowledged that their taste is luckily undergoing some change, for not only at the first

representation of that opera at the Metropolitan Opera House, but also on its first production at the Academy of Music on last Wednesday evening was the audience somewhat smaller than on previous occasions. However, those present did not seem to lack enthusiasm and the performance as a whole justified the numerous outburst of applause, *da capo*s and recalls that accompanied or rather interrupted it.

Mme. Pappenheim, as *Leonore*, was decidedly preferable to Mme. Pappenheim as *Norma*. The role is better suited to her voice, and the nervousness noticeable at her first appearance seemed to have left her. She scored a decided success, due in part to the power and passion of her delivery and was made to repeat the "Miserere," and was also generously applauded after several of her other numbers.

The *Azucena* of Mme. Gemma Tiozzo was a remarkable impersonation of the role, as far as the histrionic side of the question is concerned. We have, in fact, never seen the part acted better than by this lady on Wednesday night, when she made her debut before a New York audience. Her voice, however, did not please us so much. The lower part of her alto is acceptable, though neither remarkable for fullness or sweetness, but the upper registers show a certain reedy sharpness and a forcing of the tone, which sometimes causes slight deviations from the pitch, and this is the worst fault a singer can have.

Signor Vicini's *Manrico* was an agreeable surprise, inasmuch as he surpassed our not too high expectations. He acted and sang spiritedly, and repeatedly brought down the house. Especially was this the case after the "Di quella pira," which he had to repeat. He was duly praised in the daily press for having at the end of this number taken a chest high C, not one of the sages of our daily institutions having ears enough to hear that the number was transposed down a semi-tone and that consequently Signor Vicini in fact only sang B natural, which, although it was a good and well-sustained high note, is not so remarkable a performance when the low pitch of the orchestra is also taken into consideration.

Signor Galassi, as *Conte de Luna*, deserved his accustomed share of praise and applause. He is always good and it begins to become monotonous to be obliged to repeat his encomiums. Both Signor Lombardelli as *Ferrando* and Mme. Valerga in the short role of *Ines* were satisfactory, and chorus and orchestra did their duty well, the former even receiving the honor of a *da capo* after the vulgar but popular anvil chorus.

"FAUST."

A wretched performance of Gounod's *chef d'œuvre* was presented on Friday evening at the Academy of Music, with the following cast: *Faust*, Signor Perugini (his first appearance); *Mephistopheles*, Signor Cherubini; *Valentino*, Signor Sivori (his first appearance); *Wagner*, Signor de Vascetti; *Siebel*, Mme. Josephine Yorke (her first appearance); *Martha*, Mlle. Valerga, and *Margherita*, Mlle. Pattini (her first appearance). With a *Faust* who can neither sing nor act the role, and a *Margherita* who, with a little voice and possessing no histrionic abilities, we can hardly expect to have a representation of merit. Signor Perugini, who has been heard in this city with some of Max Strakosch's companies and also in comic opera, has a few good tenor notes in his voice, but his incessant tremolo is distressing to a musical ear, and even worse than this is his false intonation.

With such sensuous music as the role of *Faust* contains, there was not one instant in which Signor Perugini aroused the emotions of his audience. His acting was ungainly. It were better that Perugini became Periwinkle. Signor Cherubini never once seemed anybody else than himself and his anxiety to please his listeners was altogether too apparent. He has a voice of very nice qualities but of small range, and his lower tones are weak. His singing, however, was very acceptable throughout the opera. He was particularly successful in the "Dio dell'or del mondo." Signor Cherubini was a most polite devil. Signor Sivori was an excellent *Valentino*. He possesses a rich baritone voice and acts and sings correctly. He was by far the most commendable artist of the evening.

Mme. Josephine Yorke was a fair *Siebel*. Her voice is powerful and pleasing, although in some of her lower notes throaty. She does not know how to use it. In the "Flower Song" Mme. Yorke took the liberty of changing the ending, probably to show how high she could sing. Such liberties are very unwarranted.

Mlle. Pattini was an ideal *Margherita* in appearance. However, the role demands a voice of more power than hers. The young lady has a very delightful soprano, which is pure and flexible and of large range, yet has no dramatic force. She seems to be a mere novice and ought not have been cast for so important a role.

It is to be hoped that such unfinished representations will not take place again during Her Majesty's opera season.

"NORMA."

The Saturday matinee at the Academy of Music brought a repetition of "Norma," with the same cast as before. In justice to Mme. Pappenheim it must here be stated that her impersonation of the title-role was far superior this time to the one she gave on the occasion of her *rentrée* a week ago last Friday. She sang with more fullness of tone, and acted with that freedom and dramatic power that we have always admired in her. Of the other characters, Signor Falletti fully sustained the good opinion heretofore expressed about this young and promising artist, while Mme. Dotti came in for a good share of applause after the duo with Mme. Pappenheim in the second act. The audience, though large, was not as numerous as might have been expected for a matinee performance, but there was no lack of enthusiasm.

Brooklyn Philharmonic Society.

THE first concert of the Philharmonic season took place last Saturday night at the Academy of Music. Both at the rehearsal of the previous afternoon and at the evening performance the crowd was so great, that, as the management had seen fit, in many instances, to withhold the courtesies usually extended to the press, it was somewhat difficult to find a place from where to have a comfortable hearing. The programme and performance, however, were excellent and this in some degree made up for the unpleasantness of a whole evening's standing on one leg and then on the other.

Beethoven's "Eroica" symphony was the opening number, and under Theodore Thomas's excellent and manly guidance was really gloriously rendered. As the string quartet of this orchestra of 106 performers was of course in a strong majority, Mr. Thomas adopted an experiment heretofore already successfully tried in Germany, namely, that of doubling the woodwind, especially in the *tutti*s. As this had been done with good judgment and discretion, and as the performers were really well drilled, the *ensemble* effect was all that could be desired, and the experiment turned out so well that it will hereafter become an adopted practice.

The novelty of the evening was a Scotch Rhapsody entitled "Burns," by that promising young Scotch composer, A. C. MacKenzie, who has lately achieved such pronounced success with his opera "Colomba." This rhapsody is rather an early work of his, and is not numbered among his most important compositions. Thematically, it consists of three Scotch melodies that are sung to words by Burns, and their treatment is effective as far as harmonization and orchestration are concerned. The work as a whole, however, lacks the consistency of treatment so notable in Liszt's one-movement symphonic poems, and notable is also the entire absence of local coloring with the exception of an imitation of the inevitable bagpipe in the last movement.

The performance of this, as well as the closing number, the noisy "Ball Scene," from Berlioz's "Romeo and Juliet" symphony, was notable for beautiful *ensemble* playing and refinement in the dynamic changes. Rhythmically, also, Mr. Thomas, after an interruption of several months, held his orchestra well in hand.

Between these orchestral numbers, Mme. Trebelli, Mr. Abbey's celebrated contralto, gave excellent renderings of the aria, "Lord, to Thee," from Handel's "Theodora," and the ever-welcome aria, "Che faro," from Gluck's "Orpheus." Her vocalization is very fine, but her voice appeared to us somewhat worn. Nevertheless, she achieved a well-deserved success, and after the Handel aria, having been repeatedly recalled, she responded with Mozart's aria, "Voi che sapete."

The Casino's New Opera.

THE "Beggar Student" at the Casino has got under excellent headway and bids fair to make a long run of it. The place is "full to overflowing" nightly, while on Saturday last the multitude bulged out somewhere amid the distant recesses of the alcoves and arcades. All this means money, lots of money for the management. No need, therefore, for Messrs. McCaul and Dunlap to cry, "Ping-ping!"

The music is light and tripping and tuneful. There is not very much body or calibre to it, but it goes all the same. *Laura*'s solo in the first act is full of sweetness and melody. 'Tis a pity that Mlle. Ricci cannot sing it better, for it is a gem in its way, and would carry the house off its usual behavior, could it be handled by a voice properly equipped and trained. Of other especially noteworthy music in the opera, there is the duet between *Laura* and the *Beggar Student*, and the solo of *Gronislava*, well expressed and sung with all the voice she has by Mme. Cottrelly. General Ollendorf's solo, "Sponged Out," is given with very good business by Mr. Frederick Leslie. The final chorus of the first and third acts are full of vigor and melodic movement.

So much for the music; and now a little more about the singers and a few other things.

Mr. Carleton as the *Beggar Student* sings and acts as of yore. We would really like to give him credit for something besides his excellent dressing of the part after the first act. Mr. Carleton cannot act, whether he tries to give the air of the swaggering student or to play the lover. There's something the matter with his arms and legs and muscles generally. They are not mobile or facile; and as for facial expression, bless us! Mr. Carleton has none on the stage save that given by wig and paint.

Mlle. Ricci looks sweet and pretty as *Laura*. We cannot help thinking that it is a great pity that Miss Cecil Fernandez was unable to appear in the role, owing to illness. There would then have been dash and music in the part. Mlle. Ricci has a voice now little better than that of a schoolgirl, and she knows nothing of acting.

Would that Miss Rose Leighton did not think it advisable to make herself up in the *Countess Palmatica* like a member of "Sosis," and a most pronounced member at that!

Mme. Cottrelly does well what she has to do, and she made the most of her opportunities. Her voice, though, to say the least of it, has not a great range, not great breadth, and not several other things which go to make up a good singer.

Mr. Frederick Leslie acts better than he sings, but there is no doubt but that Francis Wilson is far ahead of him in versatility, in gesture and facial expression, and in the knowledge of that peculiar art which makes an audience laugh to look at him. Mr. Leslie is new to us—as are many of the others in the cast—and that fact alone will prevent his occupying at the Casino the place

in the affections of its patrons which Mr. Wilson has won by his *Tremolino* and *Duke Sigismund*.

Mr. William Rising, as *Count Janitsky*, was not called upon for much, and that he did well. His voice is not particularly strong or clear or full or wide in compass.

The chorus was well trained, and Mr. Jesse Williams, by his usual able interpretation of the score and his handling of the orchestra, brought out well the general scope and the technical beauties of the music. The costuming was rich and effective, although at times there was a curious blending of colors and juxtaposition thereof. The piece is mounted finely in the second and third acts. The setting of the last act is well worthy the applause bestowed upon it.

With the movement, manner and method of the second and third acts little fault need be found. But there is much to complain of in the first act. The handkerchief business, carried to the extent which it is, wherein the *Countess* and her two daughters use the same "mouchoir" promiscuously, is vulgar and not funny; as also is the excessive hunger business, particularly when carried to such an extent that the inkeeper, with his protestations against the enormous appetite of *Gronslava*, divides the honors (?) at the end of the first act with *Laura* and the *Beggar Student*. There is art even in buffoonery.

All such minor effects will undoubtedly be remedied as the play progresses toward its two hundredth or three hundredth representation. Individual acting will improve; Mr. Leslie will work in more effective business; Miss Leighton may do better; Mlle. Ricci may sing better; and Mr. Carleton—well, we don't look for any change there.

Despite the minor defects which we have taken such pains to point out, the "Beggar Student" will "go" at the Casino, and will undoubtedly have a good run. Its pleasing music and its scenery, and, above all, the attractions of the building itself—for it is an established favorite—will carry the opera on through a successful career. Were the libretto better there would undoubtedly be better acting and far more interest aroused in the work. As it is, there are few encores, and, strange for a Casino audience, the applause is not anywhere ringing.

CORRESPONDENCE.

Chicago Correspondence.

CHICAGO, November 1.

THE concert season has been a little late in beginning this fall, and for this minor mercy there are those who are devoutly thankful. Preliminary signs of musical activity have been numerous in the shape of pupils' concerts and entertainments given by various organizations that were preparing to take the field for the purpose of astonishing the "rural districts," and at the same time replenishing their own pocket-books, and who were desirous of a few newspaper notices for use outside of Chicago.

Whether or no the initial performances of the latter were arranged upon the principle of "trying it first upon a dog," it is beyond question that some were calculated to impair the health, at least, of the average canine!

Thursby, De Kontski *et al*, at the Central Music Hall, may be regarded as having opened the season, followed by Kellogg at the same place. Miss Abbott has been delighting a certain class at the Grand Opera House. The audiences have been good, but certainly not made up of the higher class of opera-goers, nor those best fitted to estimate a performance at its true value. Such seem inclined to "skip" the Abbott performances.

Mr. Harrison M. Wild, the talented young organist, has announced a series of ten organ recitals, to be given upon consecutive Sabbath afternoons (beginning November 4), in Trinity Church. The programmes for the first five recitals are already issued, and are well chosen. Mr. Wild will have the assistance of the following artists: Misses Grace A. Hiltz, Gertrude Y. Cornell, Margaret P. Sperry, May Phoenix, Mabella Baker, and Messrs. C. A. Knorr, J. L. Johnston, G. H. Broderick and B. F. Grove.

The series of orchestral concerts to be given at the First Regiment Armory, will begin November 10. They are under the direction of Dr. F. Ziegfeld.

The Boston Ideal Opera Company begin an engagement at the Grand, November 12. The Star Opera Company, with Miss Fay Templeton, opens at the Academy, November 5.

The engagement of M. L. Bartlett as director of the vocal department of the Chicago Musical College (Dr. Ziegfeld's), is announced. W. L. Tomlins, leader of the Apollo Club, has been seriously ill from overwork, but is now better. He will soon resume his labors.

FREDERIC GRANT GLEASON.

Boston Correspondence.

BOSTON, November 3.

IT is generally desired by the musical people of Boston that the petition of the Conservatory of Music in regard to the adjoining land should be granted. The adjoining land in question is one of the numerous old graveyards of Boston, useless and unsightly, and a strip of it is desired by the directors of the Conservatory for the purpose of erecting a new music hall, with perfect acoustic properties. The old Music Hall, as such, will probably soon cease to exist, and the important question as to the disposal of the big organ will be satisfactorily answered by the erection of the new building.

On the evening of November 10 the Handel and Haydn Society present a fine programme. The day is the four hundredth anniversary of the birth of Martin Luther, and a Luther memorial concert will be given. Bach's cantata, "A Stronghold Sure," based upon Luther's Reformation hymn, "A Strong Castle," will be performed. Mme. Pappenheim will appear, and the orchestra will consist of sixty-six of the most skillful resident musicians, with Mr. Bernard Listemann as leading violin, and Mr. Carl Zerrahn as conductor.

The Bay State, Robert's Lyceum and Star courses presented concerts this week worthy of general commendation.

Having neglected to send my letter last week, it is now rather late to make any remarks about Mr. A. P. Peck's anniversary concert, which took place on the 24th ult., but I do wish to say one word in regard to Miss Amy Marcy Cheney, the young pianiste who made her debut. Miss Cheney is but sixteen years of age, but her performance was excellent. She performed a Moscheles concerto in G minor, assisted by the orchestra, and a Rondo by Chopin in E flat, which was enthusiastically received. Miss Cheney may well be proud of the success of her first appearance, and if she continues to study as faithfully in the future as she evidently has in the past, she may look with certainty to receiving high honors. The attendance at the concert was large, as it deserved to be.

It is intended to produce "Boccaccio" at the Bijou, at the close of Wyndham's engagement, with Januschowsky, Edmundson and Corelli in the cast.

The Bijou company is making a very successful tour through New England. Full houses everywhere.

Next week we have a six days' season of French opera, by the Maurice Grau company. The following operas will be given: "Princess des Canaries," "La Mascotte," "Boccaccio," "La Fille de Mme. Angot," "La Jolie Parfumeuse," "Cloches de Corneville" and "Le Cœur et Main."

WILL WARBLER.

Milwaukee Correspondence.

MILWAUKEE, Wis., October 31, 1883.

THE musical season in this city has been fairly inaugurated, and may be said to be now fully under way. At each of our beautiful theatres we have had a brief season of opera, and the concerts are now upon us. The new Grand Opera House led off with Emma Abbott and her company, including such excellent singers as Signor Tagliapietra, Signor Fabini, William Castle, Zelda Seguin, Julia Rosewald, Marie Hindle and others, all under the musical direction of J. H. Rosewald, with an efficient chorus and orchestra. The novelty was Adolphe Adam's "King for a Day," besides which the ever-familiar operas of "Linda," "Lucia," "Rigoletto," "Trovatore," "Sonnambula" and "Mignon" were given, and the enthusiastic reception accorded them was enough to convince the most unobservant that Sullivan and Audran were not the only lyric composers whose works were worthy of representation or patronage. The new opera-house is splendidly arranged for both hearing and seeing, as every seat commands a front view of the stage, and each row of seats is on a different plane from the row in front and the row behind it, besides which the auditorium is now on the ground floor. The Academy of Music has also been remodeled, refitted and beautified, and the sprightly Fay Templeton, supported by an excellent company, has just closed the most profitable season she ever had in Milwaukee, appearing in a round of the modern operas, including "Mascotte" (in which she in unexcelled), "Girofle-Girofle," "Patience" and "Iolanthe."

The veteran "Milwaukee Musical Society" has just given its three hundredth concert, and celebrated the occasion by a beautiful souvenir programme, which contained an "historical sketch" of the society, a few extracts from which may interest your readers. This society was organized May 1, 1850, and is, therefore, the oldest musical organization in this city. Its first concert took place some three weeks after organization, and by that time the membership had increased from its original forty-five to eighty. There are now enrolled 500 members. The programme of the first concert was a very simple one, consisting of the overture to Lortzing's "Czar and Zimmermann," a quartet by Mozart, and several vocal and instrumental soli. Early in 1851 Händel's oratorio of "The Creation" was very successfully produced with an orchestra of thirty pieces and a chorus of eighty voices.

In April, 1853, the society made its first operatic venture, giving the "Czar and Zimmermann," and later, in the same season, Lortzing's "Armorer," and in succeeding years "Freischütz," "Norma," "Stradella," "Magic Flute," and Kreutzer's "Nachtlager in Granada," as well as the finest church music, such as Mendelssohn's forty-second Psalm, Beethoven's C minor symphony and Rossini's "Stabat Mater." In 1864 the society laid the corner stone of their new music hall, and on January 31, 1865, it was formally opened with Mendelssohn's oratorio of "Paulus," and on the event of Lincoln's death, in April, 1865, Mozart's Requiem was given. Subsequently the Music Hall was rebuilt and its name changed to the "Academy of Music," which it bears to date, and which has been remodeled this summer, as already stated. This building is now managed by a board of trustees independently of the society, and leased at present to Harry Deakin, Milwaukee's veteran manager, whose name is a synonym of energy and enterprise.

In 1875, the twenty-fifth anniversary of the society was celebrated by a series of three concerts, containing such numbers as Beethoven's seventh and C minor symphonies, Mendelssohn's "Walpurgisnacht," Brahms' "German Requiem," Bruch's "Roman Triumphal Chorus," and

scenes from Wagner's "Lohengrin," and since then many eminent artists have assisted at the concerts of the society, including Mme. Peschka-Leutner, Miss Anna Drasdel, Miss Annie B. Norton, Mme. Helene Hastreiter, and Messrs. Henschel, Sherwood, Remmert and many others. In 1876, Bruch's "Odysseus" was given (which was repeated in January, 1881), and in 1877, on the fiftieth anniversary of Beethoven's death, a memorial service at Immanuel Church was given, with the funeral march from the symphony "Eroica," and the mass in C sharp, in full. October, 1877, Schumann's "Paradise and Peri," which was again performed in November, 1881. December, 1877, Beethoven's "Pastoral Symphony" and H. Hoffmann's "Schöne Melusine." March, 1878, Brahms' symphony in C minor, No. 1. October, 1878, Beethoven's ninth symphony, complete. December, 1878, Brahms' second symphony. March, 1879, Keil's oratorio "Christ." October, 1879, Haydn's "Creation." May, 1880, Geo. Vierling's "Rape of the Sabines." October, 1880, Dudley Buck's "Golden Legend," and in April, 1881, Mendelssohn's "Elijah." The winter of 1881-82 was devoted to a series of historical concerts, with the works of Bach, Haydn, Cherubini, Mozart, Beethoven, Mendelssohn, Schumann, Berlioz, Brahms and Wagner produced in chronological order, and since that time the concerts of the society have been chronicled by your correspondent in these columns.

The last concert included the Garfield cantata, "In Memoriam" of the present capable and energetic conductor, Eugene Luening; Engelsberg's "Italienisches Liederspiel," Grieg's "Vor der Klosterpforte," "Siegmund's Love Song," from Wagner's "Die Walküre," and Mozart's Symphony in E flat major. The spacious Academy of Music was crowded to its utmost capacity by an enthusiastic audience, and the evening was one of rare enjoyment. The soloists were Miss Dora Henniges, soprano; Miss Bella Fink, Milwaukee's promising alto; Alex. H. Bischoff, tenor; Joseph Benedict, baritone; August Leiverman, bass, and Otto von Gumpert at the piano, with the male chorus of the society and an efficient female chorus, all under the baton of Director Luening.

SPFX.

Cincinnati Correspondence.

CINCINNATI, October 29.

PERHAPS I am a little behind time this week with my correspondence, but there is so little going on here that it is hardly worth while to write.

The resignation of a first singing teacher at a conservatory of music would be quite a sensation among musicians elsewhere, but not here; a little thing like that occurs here almost every week. Since the opening of the college there have been constant changes among the teachers and there are only three of them who have remained, and they probably are only waiting for a good opportunity to cut loose from Nichols. They are Singer, Baetens and Doerner. Professor Rudolphsen has resigned his position as singing teacher of the College of Music. Of course, Nichols does not care; in fact, he would not try to keep any teacher there, for he simply says: "Never mind, we'll get a better one." When Schradieck leaves, which we hope he will soon do, for he deserves a better lot, Nichols will say the same thing.

What we are at a loss to understand is, what Mr. Nichols calls the "Academic Department" of the college. We see in Sunday's papers the names of students who have after some examination entered or been admitted to the Academic Department, among them one violinist. But, from the very best sources, we know that there is not one pupil for the violin at the college whose knowledge in violin playing goes beyond the first ten exercises of Kreutzer.

The College of Music is, with its present leader, a humbug institution, and, as long as Nichols has anything to do with it, will never be anything else. That is the opinion of all musicians here and elsewhere, and Nichols is altogether a drawback to the musical progress in Cincinnati. The idea of a president and director of a college of music furnishing orchestra, singers and soloists for receptions, parties, openings, &c., &c.!

Jacobsohn's first chamber-concert took place October 25th at Smith & Nixon Hall to an overcrowded house. Everybody was excellent but Miss Groll, who is only a beginner. Miss Gaul played remarkably well; she is beyond doubt the best pianist here.

How much is thought of Mr. Jacobsohn and his quartet his subscription for the concert shows. There are 350 subscribers for the series of six concerts. One of the most interesting programmes will be the 4th, when will be played a quartet by Spohr, a quartet by Cherubini and violin-concerto in E minor by Rode, with string and piano accompaniment.

HIMALAYA.

Frederick W. Thursch will give a series of free organ recitals in Trinity Church at 3:30 o'clock on Thursday afternoons in November, beginning on to-morrow afternoon, the 1st.

The large organ in Leeds Town Hall, England, was recently opened by Dr. W. Spark, the borough organist, after partial reconstruction and thorough renovation by the builders, \$3,500 having been spent on the instrument. At the opening concert, admission being free, an enormous audience was gathered, and they heard with satisfaction the improved quality of the instrument. Dr. Spark played Handel's concerto in G minor, two movements from a fantasia of his own in F major, and one or two of Batiste's pieces. The concert was attended by the Mayor, the Town Clerk and other representatives of the corporation.

HOME NEWS.

—Villero Stanford is now writing a new opera for Carl Rosa's next season. The libretto is the work of Gilbert & Beckett.

—Louis Maas will make a long Canadian tour next month, during which he will perform some fine programmes of piano music.

—M. Defossez's French Opera Company will open the season at the Théâtre de l'Opera, New Orleans, on next Monday, November 12.

—Mrs. Annie M. Sheib, of Wheeling, W. Va., who has been spending the summer in Chicago singing, has returned home, and is again receiving pupils.

—The symphony concerts by the Cincinnati orchestra, under the direction Michael Brand, will soon begin. The first symphony to be played will be the "Eroica," by Beethoven.

—J. A. McCaull has engaged for his comic opera company Henry Walsham, an English tenor, and Miss Eleanor Telma, a soprano who has sung with Carl Rosa's English Opera Company.

—Mr. Carl Häuser, 2nd violinist of Schradieck's quartet, in Cincinnati, has received a diploma and reward from the Conservatory of Music of Leipzig, where he studied two years under Schradieck, Jadassohn and Hermann.

—Mr. Jacobsohn's violin school is entirely filled with pupils and no more can be admitted at present. One of the most talented pupils of Mr. Jacobsohn is Miss Carrie Duke, of Louisville, Ky. She is sixteen years old, very pretty, and plays concertos of Spohr, David, &c., with an ease and perfection that is astonishing.

—The Vocal Union now numbers sixty-four mixed voices. It will give three concerts at Chickering Hall on November 27, February 5 and April 22, under the direction of Samuel P. Warren. Cantatas, motets, glees, madrigals and part songs are the works most performed. It appears that there are a few vacancies in the Union to fill and applications of persons wishing to become members should be sent to the secretary or any one of the directors. The officers of the Union are the following: President, Cyrus J. Lawrence; vice-president, David S. Brown; secretary, Charles H. Hoyt; treasurer, W. S. Benjamin; librarian, Alexander White; other directors, P. B. Henry, John Van Loan, Francis P. Freeman, Thomas B. Clarke, Henry K. McHarg, Stephen S. Hoe, George A. Merritt, Samuel A. Avery, Jr., S. Newton Smith, A. Dudley Bramhall and Washington Wilson.

—The concert at the Casino on Sunday night was given to a crowded house. The artists who participated on the occasion were Mme. Pappenheim, Milles. Pattini and Vianelli, and Signors Falletti, Lombardelli and Galassi, of Colonel Mapleson's Opera Company. Signor Galassi's singing of the "Evening Star," from Tannhäuser, was received with great favor.

—Next spring the tenor Mierzewski will sing at the Imperial Opera House, Vienna. He will appear in "Les Huguenots," "Aida," "William Tell," and several other works. He will sing his parts in Italian and all the others in German. It seems strange that abroad this tenor never fails to create a great impression, while here he only gained a *succès d'estime*.

—On to-morrow (Thursday) Mr. Mapleson's Opera Company will give "Norma" at the Brooklyn Academy of Music, with Mme. Pappenheim and Signor Falletti.

—Ernest Catenhusen's opera, "Lieutenant Helene," will be produced at the Fifth Avenue Theatre on next Monday, November 12.

—At a recent concert given in London by Signor Parlatore, Miss Annie Greenwood, a daughter of Grace Greenwood, made her debut with much success. She has a flexible and cultivated voice, and will, no doubt, come to be heard quite often in ballad concerts.

—The pretty French opera-house in Twenty-third street, which has much statuary and ornamentation in its stone front, is nearly finished. A magnificent theatre like Booth's should scarcely have come down and almost in the same spot another place of amusement like this be going up.

—The song recital given by J. L. Johnston, on last Friday evening, in Hershey Music Hall, was very enjoyable. The programme was somewhat long, but really interesting. Mr. Johnston is a pupil of Mrs. Sara Hershey-Eddy, and sings with taste and expression. Several artists assisted Mr. Johnston.

—The Boston *Courier* referring to Dvorák's symphony, recently played by Mr. Henschel at a symphony concert, thus ridiculously prates: "The *Adagio* comes second to afford a contrast with the force of the first movement. It has long, mournful phrases, leading to some very striking dissonances, which dissolve into calmness and melodic ecstasy on the woodwind in high register, after the manner of high modern composers. It contains some very brusque contrasts. The third movement is a wild and furious one. It might be a Czech festivity, or for the matter of that a Dervish dance. Yet the instrumentation is not so bizarre as the sensational composers would have used. An excellent effect is that at the end of the trio—which is chiefly woodwind and very swingy—where the tempo which has been calm for a moment, grows faster and faster, and finally whirled back into the chief theme." The idea of the tempo whirling back into the chief theme is good, very good. What nonsense can be and is written about even the best musical compositions!

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Notwithstanding Daniel F. Beatty's attempt to interfere with the circulation of THE MUSICAL COURIER, by preventing its sale on the news-stands of the principal uptown hotels, we hereby notify the trade that THE MUSICAL COURIER will be sold on the chief stands in the immediate vicinity of the hotels according to arrangements made by us and in larger quantities than ever before. Ask for THE MUSICAL COURIER on all the chief stands in the city.

NOTICE.—We will soon publish a Beatty pamphlet in which the whole Beatty system is to be exposed. All dealers who send in their subscription to THE MUSICAL COURIER will receive the Beatty pamphlet free of charge.

BEATTY.

Opinions of the Secular Press.

The Religious Press Must Stop Advertising him.

BEATTY has tried his utmost to injure THE MUSICAL COURIER for its exposures of his system, but the result of his efforts has been increased circulation, as the people generally have had their attention aroused to the articles we have printed, and we have received extra orders for thousands of copies, which have been forwarded to the proper parties.

The secular and religious press is joining us in the expose of Beatty, and the best results have been accomplished.

We reproduce a few articles appearing recently about Beatty in the secular press. The *National Educator*, Allentown, Pa., tells this story:

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Mr. Daniel F. Beatty, of Washington, N. J., sends us the extraordinary offer that he will accept \$25 in advertising and \$50 in money for one of his \$75 organs, which he sells to a gentleman in the same office with us for \$50. This is advertising with a vengeance, and cheap organs with a vengeance. No, Mr. Beatty, you cannot advertise with us at that rate. If you want to advertise in the *National Educator*, at our regular cash rates, and will pay us in advance, as others do, our columns are open to you, but no gratuitous trade advertising. We can use our columns to better advantage than that. Ours is a school, family and teachers' paper, and is eagerly read by our subscribers. Every inch of space is valuable, and we do not intend to cheat our readers by any Beatty organ advertisement. We have Mr. Beatty's \$25 order, which he can have returned to his address, if he will send us a three-cent stamp for return postage, or, as letter-postage will be but two cents after October 1, we will hold the order till that time, and save him one cent postage. If we do not hear from him by that time, the \$25 order will go to the waste basket.

And now comes the *Omaha* (Neb.) *Watchman* with the following squib:

THE MUSICAL COURIER, of New York, has our undivided thanks for solidly aiding the *Watchman* to expose Daniel F. Beatty, the piano and organ bilk, of Washington, N. J. This paper, nor any of its thousands of intelligent readers, was ever taken in by the Beatty bait, but a good many outsiders have been. Beatty's bilking balderdash is too transparently thin not to be seen through, and we are sorry to see so many unsophisticated innocent religious papers taken in and done for by the consummate rascal.

The religious press, which instead of warning its constituents not to buy any Beatty organs, is advertising his organs and puffing the same, must be held to strict accountability for its action in the Beatty matter. Is it not a shame and an outrage that journals professing to be actuated, not alone by moral, but by religious motives, advertise and puff Daniel F. Beatty?

There is the *Christian at Work*, edited by Mr. Hallock, constantly puffing Beatty. How can this be continued? You legitimate organ manufacturers and agents, why do you continue to patronize a journal which must be relegated among the hypocritical papers published in this country.

We will mention the name of every religious paper that

advertises and puffs this man Beatty, and thus warn every manufacturer of and dealer in organs not to touch it. Mr. Hallock, of the *Christian at Work*, must stop the Beatty advertisement, and if he has any sense of justice, he will stop it.

Here is a letter from the South. It is from North Carolina, where Beatty has found many victims:

I have used those fifty copies you sent me with telling effect in several cases, the editor of the *African Presbyterian*, published at Wilmington, N. C., being here to-day. I showed them to him. He decided not to take any more advertisements of Beatty. He has been advertising Beatty's Style 700, but will not continue. In the *North Carolina Presbyterian*, published at Wilmington, I find a similar article. I have written to the editor of said paper, and think the advertisement will be discontinued. I have just given five copies of your paper to the *Central Protestant*, a Methodist paper published in this State.

The *Warren Democrat*, of Phillipsburg, Pa., makes the following spicy comments:

Daniel F. Beatty must be either a chronic "beat" or he must take the average country editor to be as "soft" and shallow as some business men in Washington. Every once in a while he sends the run of the papers a postal card stating something about himself or his business and asking a gratuitous notice of it. Yesterday we received a postal from him containing a statement about his business and saying: "I will esteem it a favor if you can make a local note of the same in the *Democrat*." We would also esteem it a favor if Mr. Beatty would ship us one of his famous organs, freight prepaid, and have as much right to ask it as he has to make his request. If Mr. Beatty wants local notices in these columns, there is a business way of having them put in, and if it will accommodate him we will do what a famous organ builder cannot or will not do in his business, we will allow him a little "time."

And thus the good work of THE MUSICAL COURIER continues. This is the only musical paper that has ever attracted universal attention to Beatty and his method, and our exposures will be continued at length until this system of business ends. We owe this to the legitimate trade, and whether we are supported by all organ manufacturers or not, we intend to show up Beatty at every opportunity.

As to the Beatty pamphlet, which we intend to issue, we will give the trade ample notice.

THE *London and Provincial Music Trades Review* gives some sound advice to American manufacturers who wish to have their instruments represented in London and the large provincial cities of England. It cautions them not to trust their goods to the hands of a set of people "who, having no capital and but little credit, are only too anxious to accept agencies on any terms whatever." There is undeniable truth in that statement that when an English agent is eager to accept foreign goods on very low terms, manufacturers may come to the conclusion that such a person has not the necessary capital to push his business at it should be pushed. *Bona fide* agents, such as those who have sufficient capital to bring their wares before the large general public, are not likely to accept goods for sale on any but a reasonable business commission. To do so would be to display a lack of judgment to put capital to the best use, and such action is only characteristic of those who might well be considered incapable of managing business affairs any longer. No, manufacturers must be aware that a trustworthy agent, well supplied with money, needs and will insist on having a certain percentage allowed him. Such a person will not fail to give the manufacturer satisfaction in every way.

THE music trade is generally interested in exhibitions, but of special importance to piano and organ manufacturers is the contemplated exhibition to be held in the Crystal Palace, London, next year. An opportunity of this kind should now be specially welcome to the trade, as our export trade to England in pianos and organs is materially increasing every year. There is not the slightest doubt but that a large number of German manufacturers will enter as exhibitors, for they are aware of the importance of securing as large an English trade as possible. Twenty-one years have rolled by since the last great International Exhibition was held in London, and now the Crystal Palace Company believe that the matter should be taken up. Great importance will naturally attach itself to the selection of the musical jury, which must be, above all, composed of judges likely to be as little biased as possible. This is a matter that calls for serious attention, for it has been the one sore spot in almost every Exposition that has been ever

held. It is not likely that American manufacturers will care to send their goods to the forthcoming Calcutta Exposition, although German manufacturers will, no doubt, try to compete with the English, even on Indian ground. Our pianos and organs should be suited for the East India market, but the matter for consideration with regard to the Calcutta show, is that of a sufficient return for the necessary expense that would have to be incurred.

It has been asserted by a very wise individual that a trade paper is not intended to be a newspaper, but anything except that. Of course, to those who enter journalism without possessing any of the qualifications for its successful continuance, the opinion expressed above is to be expected. We assert unhesitatingly that a trade paper should be a newspaper as far as possible, and that it should publish news which the trade would remain in ignorance of but for it. Such news is real and important information to every manufacturer, who will not fail to turn it to account in one way or the other. As we have continually asserted heretofore, sickly little "puffs" are not news, neither are they of any real value to those who are "puffed," for intelligent readers know what they all mean and how little they cost. A trade paper cannot be kept abreast of the times unless it exhibits its capacity to furnish the best, most trustworthy and the greatest amount of readable news, and if it does this, then it comes under the head of "newspaper." The broader and more interesting the news the better and more valuable must be the paper in which it is published. We, therefore, not only take issue with the opinion put forth by the individual referred to above, but assert that when he says a trade paper is not intended to be a newspaper he shows his unfitness for journalism.

AGENTS are again being discussed in English trade journals. The merits and demerits of the "general agent" system is a subject of much importance to manufacturers, and will, no doubt, in the future, as in the past, have its supporters and detractors. In this country, unlike England, manufacturers seem to believe that to do business through a general agent is the best method yet devised of advancing the sale of their goods, and the time now seems far enough off when (according to the *London and Provincial Music Trades Review*) "the American trade will adopt the plan in force in England," of furnishing any music dealer direct with instruments at fair rates for cash or otherwise. Yet it is quite true that by the system of local agents a manufacturer's goods can be placed on sale in one store only in each town, a limitation that has its drawbacks. Some purchasers are in favor of a certain piano, but are persuaded to buy one of a different make because they happen to be personal friends of a piano dealer who is agent of another manufacturer's instruments than the one they are inclined to buy. They do this, not knowing personally the agent of the piano they first had a preference for. There are more cases of this kind than one is aware of, but as the existing state of things seem satisfactory to the majority of piano and organ manufacturers, the question is not one likely to come up for immediate settlement.

Guild Pianos.

The new piano-case factory of Guild, Church & Co., in South Boston, is now in full running order and about twenty cases are turned out per week, the number to be increased during the next few weeks. The fire that destroyed the case factory in Cambridgeport materially impeded the business, and as Mr. Guild was averse to having his cases made outside, the orders that came in immediately after the fire were seriously delayed. But now, with new and special machinery and increased facilities, the very best kind of cases are turned out under the immediate supervision of the firm.

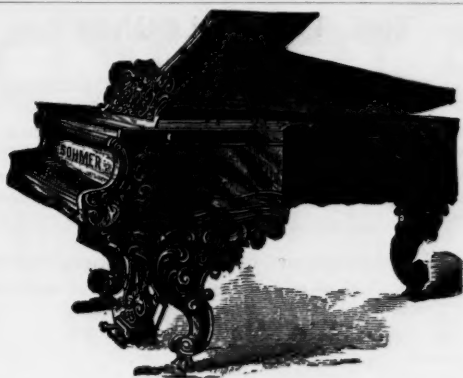
The other departments of the factory were not interfered with by the fire, as the firm had separate buildings for them. Thus the manufacture of the Guild piano is in better trim and working order than since the history of the firm. From November 1 extra time will be put in by the hands at night; this will be continued until New Year. Orders that were not filled promptly could have been filled had the firm been willing to depreciate the quality of its pianos, but it was determined to make the same grade of instruments right along, and this, of course, occasioned some delay in view of the disturbance caused by the fire.

Orders coming in now receive prompt attention.

Mr. De Volney Everett, Mr. Guild's right-hand man, is in New York this week on business for the firm.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.



Known everywhere, and sold by the trade as in all respects first-class instruments.

NEW ENGLAND**Cabinet Organs**

ECLIPSE ALL OTHERS IN IMPORTANT IMPROVEMENTS!

Most Powerful, Melodious, Beautiful and Convenient. Study their Superb Qualities and you will have no other.

CATALOGUES AND TESTIMONIAL BOOKS MAILED FREE TO APPLICANTS.

NEW ENGLAND ORGAN COMPANY

Chief Offices, 1299 Washington Street, Boston, Mass.

**GUILD PIANOS**

Nearly 17,000 now in use.

The Best Medium-Priced Instrument ever offered to the Trade and Public.

WRITE FOR PRICES TO

GUILD, CHURCH & CO.,

682 Washington Street,

BOSTON, MASS.

"It is the sweetest-toned Piano I ever heard."—From Mr. Harris, of England, the inventor of the celebrated "Harris Engine."

"Are famous for great nicety and durability of workmanship and fine tone qualities."—*Journal*.

"We recommend as being in every respect reliable and satisfactory."—*Oliver Ditson & Co.*

NEW ENGLAND AGENCY

STEINWAY & SONS & HAINES BROS.

PIANOS,

M. STEINERT & SONS,

194 Tremont Street, Boston, Mass.

Important to Organ Manufacturers.

KANTNER'S

ADJUSTABLE COMBINATION Organ Stop-Action.

Pronounced by practical Organ Builders the most complete action ever made. Simple, Durable, Convenient and Cheap. Material furnished only. Address for illustrated circulars and terms to W. C. KANTNER, 437 Penn St., Reading, Pa.

\$66 a week in your own town. Terms and \$5 outfit free. Address H. HALLETT & Co., Portland, Maine.

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SYMPHONY.

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Organists of high repute unqualifiedly endorse the "Symphony" as the most complete instrument ever constructed, and an achievement totally surprising and unexpected.

Wonderful Power,

Beautiful Effects.

Seventy-five other new and beautiful styles now ready and shown in New Catalogue. A postal card will get it.

WILCOX & WHITE ORGAN CO.,

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SYMPHONY.

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A. HAMMACHER.

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A. HAMMACHER & CO.,

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Piano-Forte Materials, Tools and Trimmings.

THE LARGEST ASSORTMENT IN THE COUNTRY

PIANO-FORTE HARDWARE,

Send for our New Illustrated Catalogue.

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PALACE ORGANS

THE BEST IN THE WORLD.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.

Trade Notes.

—Chickering Hall, Boston, will be dedicated to-night.

—B. F. Carter, of Carter & Co., Newburyport, Mass., is dead.

—The Bridgeport Organ Company has very little to do at present.

—The addition to the New England Piano Company's factory is about finished.

—Loomis, of New Haven, has just contracted for 100 Chickering pianos for the next twelve months.

—L. C. Clark & Co., who have been making organ cases in Worcester, Mass., are in financial trouble.

—Demarest, who is traveling for the Smith American Organ Company, is selling a large number of organs.

—There is a large collection of ancient musical instruments in the New England Conservatory of Music, Boston.

—De Kotski, the piano virtuoso, is having remarkable success in the Thursday concerts with the Miller artist grand.

—Our pamphlet on Beatty will be issued by us in time for the holidays. Subscribers will be furnished free of charge.

—A carload of A. B. Chase organs will be shipped by the company to Kohler & Chase, San Francisco, Cal., this week.

—The Knabe factory, Baltimore, is running overtime. The firm has never had a better season than the present one.

—We are obliged to go to press one day earlier than usual this week, as Tuesday, being election day, is a legal holiday.

—Muller's Music Hall, Council Bluffs, Ia., will shortly be opened. Mr. Muller does the largest piano and organ business in Council Bluffs.

—We have just received information of the failure of F. J. Kautner, manufacturer of the Reading organ, Reading, Pa. Execution has been issued for \$8,500.

—We have been asked who makes the "Everett" piano for the Root & Son's Music Company, Chicago, Ill. D. Morris, 500 Tremont street, Boston, is the manufacturer.

—What's the matter with the New Haven organ factories? Workmen that have been discharged from them on account of dullness are offering themselves to the Meriden and Worcester factories.

—C. C. Briggs & Co. are making a splendid full-sized upright piano. The tone is powerful and very sympathetic, the touch elastic and the finish is excellent. The Briggs piano is a success, and every dealer who once handles these instruments wants them again.

—Mr. W. H. Sheib, the popular music dealer at Wheeling, W. Va., is doing quite a good business. Among the many instruments that he sold last week were two Steinway grand pianos. Mr. Sheib is a trustworthy gentleman, and merits the good patronage that he is receiving.

—Woodward & Brown have removed from their Washington street warerooms to new and capacious warerooms, No. 175A Tremont street. This is a splendid move on part of the firm, which has been considered for some time by Arthur Woodward, who has charge of the destinies of the firm. The wareroom is one of the largest on Tremont street, which appears to become the "piano row" of Boston, as a part of Chestnut street is the "piano row" of Philadelphia. Although the firm is not strictly ready for business, on account of the presence of mechanics, &c., in the warerooms, they sold four pianos on the first day at retail in the new store.

THE TRADE LOUNGER.

DURING the past week I attended the Steck-Carter trial that took place before the Superior Court of Boston, Mass., Judge Blodgett, presiding. I attended in the unpleasant capacity of witness in this suit, which was brought by George Steck & Co. against George W. Carter and the Emerson Piano Company for alleged libel, the plaintiff asking \$25,000 damages.

The libel complained of appeared in June, 1882 in the *Musical Critic*, of which I was associate editor at that time, and I wrote it. Here it is:

[Copy Libel Annexed.]

EMERSON PIANO COMPANY.
BOSTON, MASS.

An important item of trade news will be found in the subjoined interview, which our representative had with Mr. George W. Carter, of the Emerson Piano Company:

"We have left orders with our attorney to enter proceedings against George Steck & Co., of New York, for violation of the patent laws," said Mr. Carter.

"Is that an outgrowth of the old suit," was asked.

"They began a suit against us, as you know, for infringement on their patent, or one of their patents. This suit was completed last March with a verdict in our favor. Now our suit against George Steck & Co. is not a counter suit, but a suit for violating the patent laws."

"In what does this violation consist?"

"They brand or stamp their pianos as patented, while the patent which it pretends to cover does not exist."

"There is no such patent in existence as they indicate with that brand or stamp, and they are thus openly violating the United States Patent Laws. They refer to a patent issued long ago which covers a flat scale. The patent was issued to S. P. Brooks, of Boston, in 1854."

"They do not utilize any such patent, and it is our intention in bringing this suit, that this kind of business shall stop."

"If a firm has a patent on any mechanism, or part of a piano, let it be correct, so there can be no dispute, and if an improvement is made let the patent be re-issued. The firm should do this for their own protection. But they do not, and what is more, some of them stamp a piano 'patented' when that patent does not exist in the piano so stamped. The matter has never before been ventilated, but it is our intention to go to the bottom now in these patent matters."

"Do you know anything about the fine that can be imposed for such a violation as you indicate?"

"The fine is, I think, \$100 for every piano so stamped. The laws are pretty severe in such instances. I spoke to Mr. Steck once, in reference to the danger connected with this kind of business, and now I want it understood that my motive in bringing this suit is to bring the question to a square issue."

"I want it to be officially decided if such practice can be continued in the piano trade."

"Have the papers been served?"

"I do not know; our attorney has charge of the matter."

"How is trade with you?"

"If our factory was larger, we could do more business; at present, we are doing all that its capacity admits of. However, ground is broken for the construction of a large building, that will connect our factory on Harrison avenue with our other one on Randolph street. The new building which is to be four stories high and one hundred and seventy feet long, will be ready for occupancy about September. Then we can do more to please our agents; at present they are dissatisfied, because we cannot fill their orders. We are trying our utmost to send each his proportion of goods, but when our capacity is increased, the difficulty we are now laboring under will I hope be removed."

Mr. Steck maintained that these words constituted a libel: "They brand or stamp their pianos as patented, while the

patent which it pretends to cover does not exist. There is no such patent in existence as they indicate with that brand or stamp, and they are thus openly violating the United States Patent Laws." Mr. Steck also maintained that they were actuated by malice growing out of a former suit in reference to a patent iron frame used in both the Steck and Emerson pianos. This case Steck withdrew at the suggestion of the piano expert, Mr. Quimby.

As in all lawsuits, both parties maintained that they were in the right. Mr. Carter denied any malice; he also stated that he did not use the exact language that the article contained; he also believed that Steck had no right to brand or stamp or stencil his uprights as "Patented" after the expert had decided that the particular patent indicated did not exist, that is to say, does not hold good.

That was the case. I was placed in the disagreeable position of testifying in a case between two friends of mine, both of whom could by no means win it; one was sure to lose. I could do nothing, however, although all of us had dinner together and I tried my best to have the case compromised before I went on the stand and subsequently before the arguments began.

Having written the article and considering myself partly inculpated, I offered \$50 toward the court expenses if the two would compromise or arrange the matter before it was too late. But no, the case had to be decided by the jury. Carter made a proposition, but Steck did not care to accept it, and while there was no bad feeling, but, on the contrary, the best of feeling, I could not get the litigants to arrange the case. So it went on and the jury was to bring in a sealed verdict on Monday morning, November 5.

Should I get the information before THE MUSICAL COURIER goes to press, the result will be printed in some part of the trade department. Tom Flaherty, of Boston, promised to telegraph to me at once, as soon as the sealed verdict is brought in.

At noon, just as THE MUSICAL COURIER goes to press, I receive the following dispatch from Tom Flaherty.

"Steck's jury. Verdict against Carter. Twelve hundred and fifty dollars."

WHEW!!!!

Carter is going to appeal.

The new Jardine organ in Trinity M. E. Church, 118th street, this city, was inaugurated last Wednesday evening. The performers were Mrs. Florence Rice-Knox, William Dennison, Ed. G. Jardine and L. Van Gil-lume. A varied programme was presented. The organ is a very fine instrument, and contains thirteen stops in the great manual, twelve stops and a tremulant in the swell, four in the pedal, besides four couplers and five combination pedals. The case is in the new open style. The church has cause to be proud of the instrument.

In October, Jardine & Son opened St. George's chancel organ, two manuals and thirty stops; Trinity M. E. Church organ, two manuals and forty stops; St. Mary's Catholic Church (Williamsburg) organ, 2 manuals and twenty-eight stops; First Baptist Church, Norwalk, three manuals and forty-two stops, and St. Mary's Catholic Church, South Amboy, two manuals and thirty stops, will be opened on November 4.



PROFESSOR GALLY'S NEW INSTRUMENT, THE ORCHESTRONE.

Lovers of Music can now have a GOOD Cabinet Organ of superior and remarkable tone, that plays automatically, with all the EXPRESSION of a first-class artist, from small rolls of paper, with perforations not much larger than a pin's head. Full Organ Range. It is no Hand-Organ or OrguINETTE affair, but a genuine Organ which any one can play. Guaranteed to be all that it is represented, or money refunded on return of the goods. Send for circulars.

RETAIL PRICE, **M. GALLY,**
\$75.00 25 EAST 14th ST., NEW YORK.

EMERSON PIANO CO.

"THE BEST IS NONE TOO GOOD."

WHAT WE RECOMMEND WILL RECOMMEND ITSELF.

WAREROOM 159 TREMONT STREET, BOSTON, MASS.

EDWARD SCHUBERTH & CO., —23— **UNION SQUARE, NEW YORK,**

Music Publishers, Importers and Dealers.

All the Latest Publications. Complete Depots of the celebrated Cheap Editions of STEINGRAEBER, Leipzig; C. F. PETERS Leipzig; HENRY LITOLFF, Brunswick; ENOCH & SONS, London; JUL. SCHUBERTH & CO., Leipzig (Edition Schubert); J. G. COTTA, Stuttgart; BREITKOPF & HAERTEL, Leipzig (Volks-Ausgabe), etc., etc. Catalogues sent free upon application.

MUNROE ORGAN REED CO.,

—MANUFACTURERS OF THE—

MUNROE PATENT ORGAN REED,

And Dealers in all kinds of Organ Material,

No. 25 UNION STREET, WORCESTER, MASS.

GEORGE BOTHNER,

Manufacturer of Pianoforte Actions,

NEW FACTORY, 135 and 137 CHRISTIE STREET, NEW YORK.

FRANCIS NEPPERT,

—MANUFACTURER OF—

FINE PIANO STOOLS



Music Racks and Stands.

Fleece, Felt and Embroidered Cloth Piano Covers, for

Grand, Square and Upright Pianos.

Scarfs with Fronts for Uprights.

A SPECIALTY.

The Oldest and Largest House in the Trade.

390 CANAL ST., near West Broadway. New Catalogue and Price List sent on application.

BRIGGS'S

OLD AND RELIABLE

Piano Stool

MANUFACTORY,

PETERBORO, N. H.

SCARFS

—WITH—
Fronts for Upright Pianos.

(Patented Jan. 9, 1883.)

Piano Cover Makers and Dealers are Cautioned not to Infringe.

MUSIC RACKS,

Orchestra and Conductors' Stands,

Artists' Busto and Stools,

Improved Covers for Grand, Square and Upright Pianos.

T. F. KRAEMER & CO'S Embroidery Bazaar, 3 Doors West of Steinway Hall 103 EAST FOURTEENTH STREET, NEW YORK.

STULTZ & BAUER —MANUFACTURERS OF— **Upright and Square Pianos,**

Factory and Warerooms, 701, 703, 705 & 707 FIRST AVENUE, NEW YORK.

Send for Catalogue and Price List.

First Medal and Diploma at the Centennial Exhibition, Philadelphia, 1876.



Gold Medal at the World's Fair, Vienna, 1873.

ST E C K

Gold Medal at the World's Fair, Vienna, 1873.



Has received the Highest Honor ever obtained by any Piano Manufacturer for

GRAND, SQUARE and UPRIGHT PIANOS,

"For greatest power, pleasing and noble quality of tone, pliable action and solid workmanship, novelty of construction in an independent iron frame, and placing strings in three tiers." FACTORY. 34th St., bet. 10th & 11th Aves. | WAREROOMS. No. 11 E. 14th St., New York.

There is no art so diverse in its application, or so prolific in its results, as the art of printing.

Bad printing is an abuse of art. It condemns the printer and works injury to him who accepts it.

Lockwood * Press * Steam * Printing * Establishment,

—HOWARD LOCKWOOD, Proprietor.—

74 DUANE ST., NEW YORK, U. S. A.

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NEW ZEALAND INTERNATIONAL EXHIBITION, 1882—One Gold and three Silver Medals, Highest Awards.

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THE importance of fine work in the printing of catalogues, pamphlets, &c., cannot be too highly estimated. The character of a firm is always gauged by its products, and a house that sends out ill-printed catalogues or other advertisements of its business secures a reputation for cheapening its work. A little—very little—more money than is charged for poor work will pay for a well printed catalogue, artistic in all of its details. The Lockwood Press is noted for its first-class typographical work. Its presses are adapted to the finest class of work, and it has all the appointments of a fully equipped office. Circulars, Catalogues or Books accurately translated and printed in English, French, German, Spanish or Portuguese. Estimates furnished for good work, from a small circular to the finest catalogue or book.

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THE SMITH AMERICAN ORGAN COMPANY

✧ OFFER A VARIETY OF ✧

Beautiful and Serviceable Styles for Public and Private Uses.

The Instruments of this Company have stood the test of time. They are everywhere known as the most beautiful in tone, and thorough in workmanship.

✧ CORRESPONDENTS WILL GET PRECISELY WHAT THEY ORDER, AND NOT BE URGED TO TAKE SOMETHING ELSE. ✧

The oldest Organ Company in the
United States.

The first to make Cabinet Organs
on the plan now generally
followed.

Over ONE HUNDRED THOUSAND
Organs made and sold in
thirty-one years.

Proverbial for sweetness of tone,
and for thoroughness of
construction.

Prominent in all the great markets
of the world.

NOVELTIES PROMISED for 1884.



✧ THE CONNOISSEUR. ✧

Specially Made for Professional Musicians.

UNRIVALED FOR CONCERT PERFORMANCES.

THE CONNOISSEUR ORGAN is, beyond doubt, by its beauty of design, its facilities for extraordinary effects, and its wonderful combinations and power, the most complete one-manual organ ever manufactured. It is capable of producing many of the effects of a double-manual instrument—and a great many more. That is to say, it has facilities for the representation of orchestral music, operatic transcriptions, and other fantasias for concerts, possessed by no other instrument whatever.

The *case* of the CONNOISSEUR has been closely imitated, but its peculiar power and facilities are covered by patents, and are inimitable,

Beautiful Organs for Music and
Drawing Rooms.

In harmony with prevailing styles
of furniture.

Excellent Organs for Chapels and
Sunday Schools.

Powerful and complete Organs
with two manuals and full
Pedal Bass. The only
approach to the
pipe Organ.

Students' Organs with Pedal Bass.
(Nearly Ready.)

"Victoria" Organs, fully polished.
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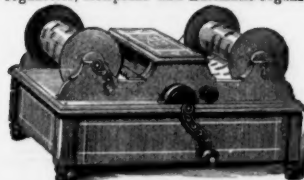
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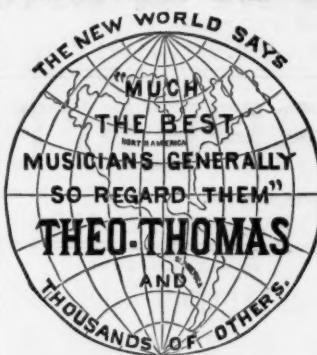
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